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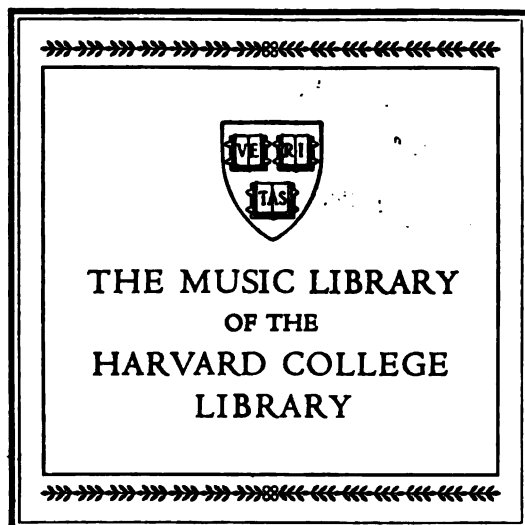
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# IRISH SONGS AND BALLADS

THE WORDS BY

ALFRED PERCEVAL GRAVES

THE MUSIC ARRANGED BY

C. VILLIERS STANFORD.

---

PRICE FOUR SHILLINGS.

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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GRAVES,

---

A SELECTION FROM THE LYRICS

WRITTEN BY

ALFRED PERCEVAL GRAVES

FOR

IRISH SONGS AND BALLADS

WITH MUSIC ARRANGED

BY

C. VILLIERS STANFORD.

---

OK.

gladness,

A. P. G.

C. V. S.

✓

1

2

El

### Sweet Isle.

SWEET Isle, O how our hearts upleap  
Once more to mark thee mount the deep,  
Unfolding to our longing gaze  
Haunt after haunt of blessed bygone days.

Blue hill-sides oft in boyhood climbed,  
Lanes where we courted, roamed, and rhymed,  
Our hurling green, our dancing ground,  
Dear church and cottage dimly ranging round.

And now, sweet Isle, we near thy shore ;  
Young hands wave welcome, old eyes run o'er ;  
Till loving arms at long, long last,  
Have fondly folded their own exile fast !

### The March of the Maguire.

My grief, Hugh Maguire,  
That to-night you must go  
To wreak your just ire  
On our murderous, false foe ;  
For hark ! as the blast  
Thro' the bowed wood raves past,  
The great oaks, aghast,  
Rock, reel and crash below.

Uncheered of your spouse,  
Without comfort or care,  
All night you must house  
In some lone, shaggy lair ;  
The lightning your lamp,  
For your sentry the tramp  
Of the thunder round your camp ;  
Hark ! 'tis there, 'tis there !

But to-morrow your sword  
More terrific shall sweep  
On our foe's monstrous horde  
Than this storm o'er the steep,  
And his mansions lime-white  
Flame with fearfuller light  
Than yon bolts thro' black night  
Hurled blazing down the deep.



## A Lament.

DARK, dark drives the tempest o'er Erin to-day,  
And rends the green leaf from the writhing oak spray :  
Thus struggling forlorn under Heav'n's blackest cope,  
Heart-tortur'd we mourn the crushed crown of our hope.

Through foemen unnumbered, in proud undismay,  
To Freedom's pure heights he still won us the way,  
Till planting elate on the proud peak our flag  
The fierce bolt of fate dashed him dead from the crag.

Moan, hollow wind, moan ! weep, weep, heavy cloud,  
Sob for sob, tear for tear for the chief in his shroud !  
Ochone ! and ochoro ! our heart, hand and head,  
To our black, bitter sorrow on the bier you lie dead.

WAVES,

## Arranmore Boat Song.

WITH swelling sail away, away !  
Our bark goes bounding o'er the bay.  
" Farewell, farewell, old Arranmore,"  
She curtseys, curtseys to the shore.

ss,

Farewell fond wives and children dear,  
From ev'ry ill Heav'n keep you clear ;  
Till thro' the surge we stagger back,  
As full of herring as we'll pack.

For when we've sowed and gardened here,  
Far off to other fields we'll steer ;  
Our farm upon the distant deep  
Where all at once you till and reap.

There, there the reeling ridge we plough,  
Our coulter keen the cutter's prow ;  
While fresh and fresh from out the trawl  
The fish by hundreds in we haul.

A. P. G.

C. V. S.

Thou glorious sun, gleam on above  
O'er Ara, Ara of our love.  
Ye ocean airs, preserve her peace,  
Ye night dews, yield her rich increase.

Until, one glitt'ring realm of grain,  
She waves her wand'ers home again ;  
And we come heaping from our hold  
A silver crop, beside the gold.

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### Love's Hallowed Seal.

WHEN skylarks soaring to Heav'n were pouring  
The trembling cadence of their long sweet cry;  
As lone I wandered and pensive pondered,  
My queen of maidens she came musing by.  
Her footstep faltered,  
She blushed and altered  
Her crimson 'kerchief with gesture shy;  
It could not hide her,  
And so beside her  
I took the mountain track to old Athy.  
Till as we rounded the ridge that bounded  
The cowslip meadow from the coom below,  
A sad slow tolling from far up-rolling  
Cast sudden shadow on my colleen's brow.  
In prayer low bending,  
She knelt, commending  
The parting spirit to Heav'n above,  
And that one motion  
Of pure devotion  
Has set a hallowed seal upon my love.

### The Exiles.

O IF for ev'ry tender tear  
That from our aching exiled eyes  
Has fallen for you, Erin dear,  
Our own loved shamrocks could arise,—  
They'd weave and weave a garland green  
To stretch the cruel ocean through,  
All, all the weary way between  
Our yearning Irish hearts and you.  
And oh! if ev'ry patriot prayer,  
Put forth for your sad sake to God,  
Could in one cloud of incense rare  
Be lifted o'er your lovely sod,—  
That cloud would curtain all the skies  
That far and near your fairness cope,  
Until upon its arch of sighs  
There beamed Heav'n's rainbow smile of hope.

DEDICATION  
TO THE  
RIGHT REV. CHARLES GRAVES,  
D.D., F.R.S., D.C.L.,  
LORD BISHOP OF LIMERICK.

---

Godsire and Sire, to thee belongs  
Of right this wreath of Erin's songs,  
    Steeped in her sadness, gemmed with her gladness,  
Aglow with her genius, gloomed by her wrongs.  
For who of all of the ardent band  
That fondly followed from strand to strand  
    Their leader's rapture of folk-song capture,  
Forty years ago in the land,  
Was dowered with a keener, kindlier sprite  
Over the black notes and the white  
    The art to gauge that from Petrie's page  
Flashes these Melodies forth to light ?

A. P. G.  
C. V. S.

*January, 1893.*



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## GLOSSARY.

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- Ara*.—The Irish Isles of Arran (p. 11).  
*Astoreen*.—My little treasure (p. 68).  
*Bawn*.—The home field (p. 2).  
*Beimeedh a gole*.—Let us be drinking (p. 94).  
*Brogue*.—Shoe (p. 107).  
*Canats*.—A term of contempt (p. 73).  
*Comether*.—Spell : a contraction for "come hither" (p. 65).  
*Coom*.—Deep valley : the Devonian *combe* or Welsh *cwm* (p. 30).  
*Curraghs*.—Coracles : skiffs (p. 25).  
*Drawing the turf*.—Carting away the peat (p. 4).  
*Espan*.—Spain (p. 121).  
*Faugh-a-ballagh*.—"Clear the way!" (p. 28).  
*Faugh-a-balleach*.—Clear the way (p. 80).  
*Finane*.—Hookgrass (p. 16).  
*Footing the turf*.—Laying out the sods lengthways (p. 2).  
*Gaval Rannall*.—A sept of the O'Byrnes (p. 86).  
*Haggard*.—Hay-yard (p. 6).  
*Hurling green*.—Where the Irish national game of hurley would be played (p. 78).  
*Keens*.—Laments (p. 84).  
*Kerries*.—Kerry cows (p. 2).  
*Lough Lene*.—Killarney (p. 13).  
*Mabouchaleen bawn*.—My young lad (p. 16).  
*Maet galore*.—In rich abundance (p. 125).  
*Mavourneen Dhu*.—My dark darling (p. 56).  
*Out in the bay*.—For fishing purposes (p. 4).  
*Sea-turn*.—The breeze which follows the turn of the tide (p. 3).  
*Setting the turf*.—Setting up the sods endways to dry (p. 3).  
*Slawn*.—The half-spade used for digging turf or peat (p. 1).  
*Stravaged*.—Went off in a fury (p. 21).  
*Vogue*.—The fashion (p. 109).





# THE SONG OF THE TURF.

(Air. Arthur of this Town.)

*Allegretto vivace.*

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of four measures of whole rests. The piano accompaniment is in 8/8 time, marked *mf*, and consists of four measures of eighth-note patterns. The key signature has one sharp (F#).

The second system continues the piano accompaniment and introduces the vocal line. The vocal line begins with the lyrics "Cutt-ing the turf,—" and is marked *mf gioioso*. The piano accompaniment continues with eighth-note patterns. The key signature remains one sharp.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Each with his foot on the shin - ing slawn;—" and "Cutt-ing the turf,—" and is marked *mf gioioso*. The piano accompaniment continues with eighth-note patterns. The key signature remains one sharp.

cutt-ing the turf Till all— our Ker-ries come home to the bawn.

*CR5C.*  
Foot-ing the turf,— foot-ing the turf,— Foot-ing and turn-ing and

turn-ing our best, Yes! foot-ing, turn-ing, foot-ing, turn-ing,

foot-ing, turn-ing and turn-ing our best, Till ev'-ry rook flies

home to the nest.\_\_\_\_\_

*f*

*mf* *gioioso*

Sett - ing the turf,\_\_\_\_\_

sett-ing the turf\_\_\_\_\_ Hith-er and o - ver the moun-tain-y land;\_\_\_\_\_

Sett-ing the turf,\_\_\_\_\_ sett-ing the turf\_\_\_\_\_ Till the sea - turn has

*CRSE.*

sunk on the strand. Draw-ing the turf, — draw-ing the turf, —

With our po-nies and ass-es a-way, Yes! sett-ing, draw-ing,

sett-ing, draw-ing, sett-ing, draw-ing and draw-ing a-way, Till

all the boats are out in the bay. —

The first system of the score begins with a piano introduction. It consists of five measures. The first measure has a whole rest on the treble staff. The subsequent measures feature a melody in the treble staff and a bass line in the bass staff, both in 2/4 time. The melody is composed of eighth and sixteenth notes, while the bass line consists of eighth notes.

*mf giojoso*

Cutt - ing the turf, — cutt - ing the turf, — Each with his foot on the

The second system contains the first line of the song. The vocal melody is written on a single staff with a treble clef. It begins with the tempo and dynamic marking 'mf giojoso'. The lyrics are 'Cutt - ing the turf, — cutt - ing the turf, — Each with his foot on the'. The piano accompaniment is shown in grand staff notation (treble and bass staves) below the vocal line.

shin - ing slawn; — Cutt - ing the turf, — cutt - ing the turf Till

The third system contains the second line of the song. The vocal melody continues with the lyrics 'shin - ing slawn; — Cutt - ing the turf, — cutt - ing the turf Till'. The piano accompaniment continues in the grand staff.

all — our Ker - ries come home to the bawn. Draw - ing the turf, —

*crusc.*

The fourth system contains the third line of the song. The vocal melody concludes with the lyrics 'all — our Ker - ries come home to the bawn. Draw - ing the turf, —'. The piano accompaniment concludes the system. A 'crusc.' (crescendo) marking is placed above the final measure of the vocal line.

rick-ing the turf,— Safe and sound in the hag-gard at last, Yes!—

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are written below the vocal line.

read-y to keep and to com-fort us all from the rush of the rain and the

The second system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The music continues in the same key and time signature. The lyrics are written below the vocal line.

rage of the blast, the rush of the rain and the rage of the blast.——

The third system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The music continues in the same key and time signature. The lyrics are written below the vocal line. The system ends with a double bar line.

The fourth system of the musical score. The vocal line continues on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The music continues in the same key and time signature. The system ends with a double bar line.

# THE EXILES.

(Air. Thou old man of my heart.)

*Andante espressivo.*

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line begins with a rest, followed by a colon, and then a few notes marked *mf*. The piano accompaniment starts with a piano (*p*) dynamic. The system concludes with the lyrics "O And" aligned with the vocal line.

The second system of the musical score. The vocal line continues with the lyrics: "if— for ev'- ry ten- der tear That from our ach- ing ex- iled eyes Has Oh! if ev'- ry pa- triot prayer, Put forth for your sad sake to God, Could". The piano accompaniment continues with chords and moving lines. The system ends with a piano (*p*) dynamic marking on the vocal line.

The third system of the musical score. The vocal line continues with the lyrics: "fall- en for you, E- rin dear, Our own loved Shamrocks could a- rise, — in one cloud of in- cense rare Be lift- ed o'er your love- ly sod, —". The piano accompaniment continues. Above the vocal line, the word *CRSC.* is written. Below the piano staff, the word *CRSC.* is also written. The system ends with a piano (*p*) dynamic marking on the vocal line.

*Andante tranquillo.*

CHORUS.

Soprano. *pp* *sotto voce*  
 Alto.  
 Tenor.  
 Bass. *pp*

They'd weave and weave a gar - land green, To stretch the  
 That cloud would cur - tain all the skies That far — and

*Andante.*

*mf*

All, all the wea - ry, wea - ry way be -  
 Un - till up - on its arch, its arch of

*crusc.* *f*

cru - el o - cean through, All, all the wea - ry way be - tween our  
 near your fair - ness cope, Un - til up - on its arch of sighs There

*crusc.* *f*



- tween our yearn - - - ing I - rish hearts and  
sighs There beamed Heavns rain-bow smile of

yearn - ing I - rish hearts and you, our hearts and  
beamed Heavns rain-bow smile of hope, Heavns smile of

*Tempo I.*

you. hope. of hope. of hope.

you. hope. of hope. of hope.

*Tempo I.*

*Andante tranquillo.*

CHORUS.

Soprano. *pp* *sotto voce*  
 Alto.  
 Tenor.  
 Bass. *pp*

They'd weave and weave a gar - land green, To stretch the  
 That cloud would cur - tain all the skies That far — and

*Andante.*

*mf*

All, all the wea - ry, wea - ry way be -  
 Un - till up - on its arch, its arch of

*rit. sc.* *f*

cru - el o - cean through, All, all the wea - ry way be - tween our  
 near your fair - ness cope, Un - til up - on its arch of sighs There

*rit. sc.* *f*

- tween our yearn - - - ing I - rish hearts and  
sighs There beamed \_\_\_\_\_ Heav'n's rain-bow smile of

yearn - ing I - rish hearts and you, our hearts and  
beamed Heav'n's rain-bow smile of hope, Heav'n's smile of

*pp*

*Tempo I.*

you. of hope.  
hope. of hope.

you. of hope.\_\_\_\_\_  
hope. of hope.\_\_\_\_\_

*pp*

*Tempo I.*

*pp*

## ARRANMORE BOAT SONG.

*Con moto.*

*mf*

With swell - ing sail a - way, a - way! Our bark goes bound - ing  
For when we've sowed and gar - dened here, Far off to o - ther

o'er the bay. — "Fare-well, fare-well, old Ar - ran - more," She  
fields we'll steer; — Our farm up - on the dis - tant deep, Where

curt-seys, curt-seys to the shore. — Fare-well fond wives and  
 all at once you till and reap. — There, there the reel-ing

*dim.* *p* *p* *p*

chil-dren dear, From ev'-ry ill Heav'n keep you clear; — Till  
 ridge we plough, Our coul-ter keen the cut-ter's prow; — While

thro' the surge we stag-ger back, As full of her-ring as well pack.  
 fresh and fresh from out the trawl The fish by hun-dreds in we haul.

Thou glo-rious sun, gleam on a-bove O'er A-ra, A-ra

*p* *mf* *staccato*

of our love.\_\_\_\_ Ye o - cean airs, pre - serve her peace, Ye night dews, yield her

rich in - crease.\_\_\_\_ Un - til, one glitt' - ring realm of grain, She

waves her wand'ers home a - gain,\_\_\_\_ And we come heap - ing from our hold A

sil - ver crop be - side the gold.\_\_\_\_

# THE ROVING PEDLAR.

*Allegretto con moto.*

Do you mind the glad day When we ranged, we

two, o'er the green, A - mid the white may On the bor - ders of

love - ly Lough Lene, How out of the road came the rov - ing old

*rall.* ped - lar's long cry; *mf* "Come buy my pret-ty wares, pret-ty

wares, Come buy, come buy."

Not a cloud in the air, All the woods one

*pp*

war-ble of song, And we just a pair Of wood -

*sempre pp*



pi-geons coo - coo-ing a - long; When he, o - ver -

-hear - ing us, cun - ning-ly al - ters his cry: "Wedding poplins, wedding

veils, wed-ding rings! come buy,— come buy!"

One look in my eyes And you

*CRSC.* *f*

took, ma - bou - cha - leen bawn, My third fin - ger's size with a

rib - bon of rust - ling fi - nane; And when he'd the wed - ding ring

*cresc.* sold, that old ped - lar so sly, *Più lento.* "Just that po - plin, just that

veil, just those gloves" he coaxed us to buy.

# THE ZEPHYRS BLEST.

(Air. My wife is sick.)

The words by Arnold F. Greaves,  
adapted by Alfred P. Greaves.

*Allegretto piacevole.*

*mf*  
The

*p* *mf*

Ze - phyr's blest from out the west Are Kate's own bal - my sighs, Her

*CRESC.*  
am - ber hair the sea - weed fair, The a - zure depths her eyes, And

O, her smiles the sparkling wiles of rip - ples at sun - rise, But ah! be -

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C

*poco rit.*

-ware, be-ware! the soft - est air Pre - sag - es stor - my skies. — *a tempo*

*poco rit.* *mf*

*f*

For the

*p*

fu - rious sea, where winds pipe free, Is not fierc - er now than Kate Her

*mf*

am - ber hair to toss and tear With shrieks of an - gry hate, And I

short-en sail be - fore the gale that ruf-fles my gen - tle

*dim.* *mf*

mate, For ah! full well I know, when such breez-es blow, 'Tis bet-ter by far to

*p* *poco rit.*

wait.

*mf* *dim.* *p*

*Poco più lento.*

The storm is stayed, my love has laid Her frown-ing as-pect

*p* *pp*

by; Love's rain-bow ray laughs grief a-way And a - gain the Ze - phyr

sigh; For the sea and shore they have kissed once more And

*colla voce*

*rit.* so have my Kate and I; Ah! is n't a squall like

*Più lento.*

this, af - ter all, Worth weeks of fair - wea - ther sky?

# COLONEL CARTY.

(Air. Oh! what shall I do with this silly old man?)

*Vivace ed assai Allegro.*

1. When  
2. Then

Carroll axed Kate for her heart and a hand That held just a hundred good  
Carroll made Kate his most il - li - gant bow And off to The Diggins stra -

a - cres of land, Her love - ly brown eyes O - pened wide with sur - prise And her  
- vaged from the plough, Till beard fine - ly grown And poc - kets full blown, Says

lips they shot scorn at his sau-cy demand, "Young Car-roll Ma-ginn, Put the  
he, "May be Kate might be kind to me now!" So home my lad came, Colonel

beard to your chin And the change in your purse, if a wife you would win."  
Car-ty by name, To try a fresh fling at his cru-el old flame.

But

when Colonel Car-ty in splendour steps in, For all his grand airs and great



beard to his chin, "Och lavè me a - lone!" cries Kate with a groan, "For my

*mf*

heart's in the grave wid poor Car-roll Ma-ginn." "Hush sob-bin' this minute, 'Tis



Car-roll that's in it! I've caged you at last my wild lit-tle lin-net!"

*f sf*

*sf* *cresc.* *ff*

# THE PLOUGHMAN'S WHISTLE.

*Lento assai.*

*p* *CRESC.*

O'er this - tle, dar - nel, dock, With strain - ing flank and

*f*

hock Our handsome hon-est hors-es they keep to their cours-es As

*poco rall.* *a tempo*

con-stant as the Cha-pel clock, O! And straight as cur-rags

*colla voce* *p*

glide A - cross the cry-stal tide, Our

*ad lib.*

plough, our plough we guide, A - flut - ing, mer - ri-ly flut-ing, O!

*pp* *colla voce*

*quasi ad lib.*

*mp* *cresc.*

And while the whole - some soil heaves up be - neath our

*f*

toil, Like sud - den ai - ry ar - rows, See, see how the spar - rows And

*poco rall.* *a tempo* *p*

finch - es pounce up - on their spoil, O! While rook and star - ling

*colla voce* *p*

shy Hang flut - tring in the sky, A -

*ad lib.*

-feard till we go— by— A-flut - ing, mer - - ri-ly flut-ing Ol—

*pp* *colla voce*

*senza tempo*

*Più mosso.*

Let o - thers care— their kine, The

*p* *rall.* *f*

*Ped.*

*CRSC.*

plough-man's lot— be— mine, Through good and ill to fol - low The

*CRSC.*

share's faugh - a - bal - lagh, And ne - ver cut one crook - ed

*Tempo I.*  
line, O. Old time may dip his plough still

deep - er in my brow, But cheer - ful - ly as

now I'll flute, I'll flute my ca - rol O!

*ad lib.*  
*colla voce*  
*pp*

# LOVE'S HALLOWED SEAL.

(Air. Consider well, all ye pretty young maids.)

*Andante con moto.*

The first system of the musical score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a rest followed by a half note G4, then a half note A4, and continues with a melody. The piano accompaniment starts with a half note G3, followed by a half note A3, and continues with a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano). The text "When sky-larks" is written below the vocal line.

The second system continues the melody. The vocal line has the lyrics "soar - ing to Heav'n were pour - ing The trembling ca - dence of their long sweet". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *p* (piano) and *cr. sc.* (crescendo).

The third system continues the melody. The vocal line has the lyrics "cry; As lone I wan - dered And pen - sive pon - dered, My Queen of". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *f* (forte) and *mf* (mezzo-forte).

The fourth system concludes the melody. The vocal line has the lyrics "mai - dens she came mus - ing by. Her footstep falt - ered, She blushed and". The piano accompaniment continues with the same eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *p* (piano).

*p* alt - ered Her crim-son ker - chief with ges - ture shy; It could not

*rall. mf*

*colla voce*

*a tempo* hide her, And so be - side her I took the moun-tain track to old A -

-thy. Till as we round-ed the ridge that

*mf*

*cresc.* *dim.*

*rall. poco a poco* bound-ed The cow-slip mea-dow from the coom be - low, A sad slow

*rall. poco a poco*



tol - ling from far up - rol - ling Cast sud - den sha - dow on my col - leen's

*pp Più lento.*  
brow. In prayer low bend - ing She knelt, com - mend - ing The part - ing

*mf*  
spi - rit to Heav'n a - bove, And that one mo - tion Of pure de -

*rall.* *a tempo*  
- vo - tion Has set a hal - lowed seal up - on my love.

*colla voce*

# THE MARCH OF THE MAGUIRE.

(Air. The yellow Blanket.)

*Con moto maestoso.*

My—

grief, Hugh Ma - guire, That to - night you must go To

wreak your just ire On our mur - derous false foe; For hark! as the

blast Thro' the bowed wood raves past, The great oaks, a -

-ghast, Rock, reel and crash be - low.

Un - cheered of your spouse, Without

com - fort or care, All - night you must house In some

*f a tempo* *sf* *CRASC.*

lone, shaggy lair, The light-ning your lamp, For your sen - try the

*sf*

tramp Of the thun-der round your camp; Hark! 'tis there, 'tis

there!

*CRASC.*

*f*

But to - mor - row your sword More ter - ri - fic shall

sweep On our foe's mons - trous horde Than this

storm— o'er the steep, And his man - sions— lime -

white Flame with fear - ful - ler light Than yon

*rall.*

*Lento.*

bolts thro' black night Hurl'd blaz - ing down the deep.

# LULLABY.

(Luimneach.)

*Lento assai.*

*p*

In the green ar - bu - tus sha-dow On the love - ly

*rall.* *a tempo*

banks of Laune, I would rock my laughing lad - do In his cra - dle

*colla voce*

*pp*

up and down, Up and down, and to and fro, — Sing - -

*pp*

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- ing lul - la, lul - la lo!\_\_\_\_\_

*P* Soft cloud flee - ces float - ing o'er us, Cur - tain up the

*rall.* *a tempo*  
star - ing sun!\_\_\_\_\_ Pret - ty birds, in lov - ing cho - rus  
*colla voce*

*pp*  
Pipe\_\_\_ a-round my pre - cious one! Pipe your soft - est

sho - heen sho — Tir - ra lir - ra lul - - la,

lul - la lo! —

Seel — the sky to bright - est blos - som

Flow'rs with-in the furth - est west, — And the babe up -

*crusc.*



-on my bo - - som Flush - es with the

*crusc.*

*crusc.*

rose of rest; Whilst with ma - gic light a - glow\_\_

*rall.*

*rall.*

Laune gives back\_\_ my lul - - - - la,

*p* *dim.* *pp*

*p* *pp*

lul - la lo!\_\_\_\_\_

*ppp*

## A LAMENT.

*Adagio.*

The first system of musical notation for 'A Lament'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, starting with a whole note G4. The piano accompaniment is in G major and 4/4 time, starting with a half note G2, followed by a half note A2, and then a half note B2. The piano part features a series of ascending eighth notes in the right hand, starting on G4 and ending on B4, with a forte (*f*) dynamic marking. The left hand plays a series of descending eighth notes, starting on G2 and ending on E2, with a *col Ped.* (colla pedale) marking. The system concludes with a half note B4 in the right hand and a half note G2 in the left hand.

The second system of musical notation for 'A Lament'. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with a series of ascending eighth notes in the right hand, starting on G4 and ending on B4, with a forte (*f*) dynamic marking. The left hand plays a series of descending eighth notes, starting on G2 and ending on E2, with a *col Ped.* (colla pedale) marking. The system concludes with a half note B4 in the right hand and a half note G2 in the left hand.

The third system of musical notation for 'A Lament'. The vocal line continues with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with a series of ascending eighth notes in the right hand, starting on G4 and ending on B4, with a forte (*f*) dynamic marking. The left hand plays a series of descending eighth notes, starting on G2 and ending on E2, with a *col Ped.* (colla pedale) marking. The system concludes with a half note B4 in the right hand and a half note G2 in the left hand.

Dark, dark drives the

tem - - pest o'er E - - rin to - -

- day, And rends the green

leaf from the with - ing oak

spray: Thus strug - - gling for - -

- lorn un - - der Heav'ns black - est

cope, Heart - tor - tur'd we

mourn the crushed crown of our hope.

*Più mosso.*

Through foe - men un - num - ber'd, in proud un - dis -

- may, To Free-dom's pure heights he still won us the

way, Till plant - ing e - late on the proud peak our

flag ————— The fierce bolt of

*rall.*

*colla parte*

*L'istesso tempo.*

fate dashed him dead from the crag.

Moan, hol - low wind, moan! weep,

weep, hea - vy cloud, Sob for

sob, tear for tear for the chief in his

shroud. *pp* Och - one! and och -

*Tempo I. (Adagio.)*

- or - ol our heart, hand and

head, *mf* To our black, bit-ter sor-row on the

*mf pesante*

bier you lie dead.

*pp*

*col Ped.*

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# THE SONG OF THE GHOST.

*Lento pesante.* *sotto voce*

When all were dream - ing but Pas - theen

*p* *dim.* *pp*

*cresc.* *mf*

Power, A light came stream - ing be - neath her bower, A hea - vy

*poco cresc.*

*p*

foot at her door de - layed, A hea - vy hand on the latch was laid.



*mp*  
 "Now who dare ven - ture at this dark hour, Un - bid to

en - ter my maid - en bower? "Dear Pas - theen, o - pen the door to

*f*  
*cresc.* *mf*

me, And your true lov - er you'll sure - ly see." "My own true

*mp*  
*p* *p*

lov - er, so tall and brave, Lives ex - iled o - ver the an - gry

wave." "Your true love's bo - dy lies on the bier, His faith - ful

*cresc.* *mf*

*Poco più mosso.*

spi - rit is with you here." "His look was cheer - ful, his voice was

*mf* *p*

*Tempo I.*

gay; Your speech is fear - ful, your face is grey; And sad and

*cresc.* *pp* *cresc.*

*Più lento.*

sunk - en your eye of blue, But Pa - trick, Pa - trick, a - las! 'tis

*pp* *pp*

*Tempo I.*

you." *mf* Ere dawn was

*p*

break - ing she heard be - low The two cocks shak - ing their wings to

crow. *p* "O hush you, hush you, both red and

grey, Or you will hur - ry my love a - way." *pp*

*mf*  
O hush your crow - - ing, both grey and

*pp*

red, Or he'll be go - - ing to join the

*CRSC.*

dead; O cease from call - - ing his ghost to

*f*

*CRSC.*

mould, And I'll come crown-ing your combs with gold?"

*mf* *f* *sf*

*Più lento.*

When all were dream - ing but Pas - then Power,

*pp* *col Ped.*

A light went stream - ing from out her bower,

*cresc.* *cresc.*

And on the mor - row when they a - woke, They knew that

*rall. molto* *p*

*Adagio.*  
sor - row her heart had broke.

*ppp* *col Ped.*

# SILVER AND GOLD

(Air. Ar seandúine crom. The crooked old man.)

*Andante grazioso.*

*mf* When

Sha-mus hoped for Shee-lah's hand, Her curt-sey signed him from his knee, With

*p* “Sir I should have you to un-der-stand That to— your of-fer I

*cresc.* cant a-gree! The gold-en head that gets the gold Is sure to spend it

*poco rall.* *p* *a tempo* *p*

fast and free— With locks of sil - ver safe have, safe hold! The

*colla parte* *p*

man that's old is the man for me!"

*mf*

*mf*

Says Sha - mus, "Why the case is clear! what

*p*

*poco rall.* *p* *a tempo* *a tempo*

made me with such haste ar - rive? I've axed you too ear - ly by

*poco rall.* *pp*

*cresc.*

twen - ty year, Fare - well, then, till I'm for - ty five. Yet - 'gold - en head' shall

*poco rall.* *a tempo*

get him gold And starve and stint and spare and strive, Un - til with a fortune to

*mf*

have and hold, All sil - ver - polld' he re - turns to wive."

*mf*

But in good time my boy comes back Well



*Più lento.*

fixed for his dis - dain - ful fair, A for - tune of di - a - monds

*cresc.*

*a tempo*

in — his pack, A sil - ver wig on his gold - en hair. And

*p*

*poco rall.**rall.*

since her-self was short of sight and thought him one ould Tim A - dair, She

*f* *p*

*a tempo*

listend his sto - ry with de-light And took and married him then and there.

*f* *mf* *f*

*cresc.*

# MAVOURNEEN DHU.

*Andante.*

Piano introduction in G minor, 4/4 time. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, and C. The left hand provides a harmonic accompaniment with eighth notes. The piece begins with a piano (*p*) dynamic.

First vocal line in G minor, 4/4 time. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, and C. The left hand provides a harmonic accompaniment with eighth notes. The piece begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The lyrics are: "When I sailed a - way, To win wealth for you, O'er the stor - my".

Second vocal line in G minor, 4/4 time. The melody is in the right hand, starting with a half note G, followed by quarter notes A, B, and C. The left hand provides a harmonic accompaniment with eighth notes. The piece begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The lyrics are: "sea, O, Ma - your - neen dhu! On the wes - tern wave — A pi - rate".

knave Bore me off his slave From Ma-vour-neen dhu! And I should

*sf* *p* *mf*

work For the ty-rant Turk, In cru-el chains beneath the scorching

*mf*

*p* *poco rall. al fine*

sun, And ne-ver hear when the week was done Bells for Chris-tian

*colla voce*

*Tempo I.*

pray'r call - ing through the air.

*CRSC.*

*mf*

Till a Mos-lem maid, For the love of

*p*

*CRSC.*

me, With her art - ful aid\_ Stole and set me free. But no soft col-

*f* *p*

*CRSC.*

- logue\_ With that charming rogue, Ma-vour-neen oge, Turned my heart from

*sf* *p*

thee. And I'm home at last O'er the o - cean vast — My good red

*f*

*mf*

gold in gai - ly glitt-ring store In\_ to Ma - your - neen's lap to

*p*

*colla voce*

pour, While with ma - gic swell Wakes our mar-riage bell.

*cresc.*

*p*

*col Ped.*

# THE DARLING.

*Allegretto.*

mf

All

mf

dim.

The piano introduction is in 2/4 time, featuring a melody in the right hand and a more active accompaniment in the left hand. The melody begins with a half rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand and a more complex right-hand pattern. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo).

in Tipp'-ra - ry's Gold - en Vale I met with Kate Ma - gee, boys! Up -

*p*

The first line of the song features a vocal melody in the right hand and a piano accompaniment in the left hand. The lyrics are "in Tipp'-ra - ry's Gold - en Vale I met with Kate Ma - gee, boys! Up -". The piano part has a steady eighth-note accompaniment. The dynamic *p* (piano) is indicated.

- on her poll the milk - ing pail, A lamb be-side her knee, boys! O her

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are "- on her poll the milk - ing pail, A lamb be-side her knee, boys! O her". The piano part maintains the same accompaniment pattern.

eyes were dreams of blue, With the sun-light dancing through, boys, And her

*f*

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are "eyes were dreams of blue, With the sun-light dancing through, boys, And her". The piano part has a steady eighth-note accompaniment. The dynamic *f* (forte) is indicated.

*poco rall.*

laughing lips the hue Of the rose up - on the tree, boys; And a

*a tempo*

step so light, the dai-sies white Scarce stirr'd up - on the lea, boys!

*mf*

For a

*dim.*

year an ea - ger, ach - ing year With plea - sure hard by pain, girls! With

*p*

ma-ny a hope and ma-ny a fear I'd sought her love to gain, girls! Ev'-ry

art of tongue and eye — *f* Fond lads with las-ses try, girls, I had

used with ceaseless sigh — *poco rall.* Yet all, yet all in vain, girls! And a

fortnight since She made me wince With her wit in that ve - ry lane, girls!



But that

morn-ing at the ten - der tale Of trou - ble in my eyes, sure, Her

*poco rall.* *pp*

foot - steps fail, she lowers her pail, And soft my name she

*colla voce* *pp*

*a tempo* *f*

sighs, sure. And a hap - py, hap - py man, I'd her

*cresc. mf*

*poco rall.*

slen-der waist in span, sure, And a kiss a - bove her can, And a

*colla voce*

small hand for my prize, sure, As\_ soft as silk, As

white as milk, And as warm as sum - mer skies, sure.

*a tempo*

*f*

*cresc.*

*f*

*sf*

# O MARY, THY LAUGH WAS SWEET.

*Allegretto leggiero.*

*mf*

All

in the A - pril wea - ther, When larks car - olled o'er the Lea, You

*staccato*

put your bright com - eth - er, My Ma - ry bawn, on me. As—

*più f 3*

night to\_ day Gives joy - ful way, My gloom it\_glowed your glance to meet, And

*rit. p*  
*poco cresc. colla voce*

ling - er - ing to - ge - ther, O, Ma - ry, Your laugh was sweet.

*a tempo*  
*p mf*

The blackbirds paired to - ge - ther, And

*mf*

nest - ed in the blooming bine, Yet still I\_knew not whe - ther Your

*più f s*

heart — was whol-ly mine; Till — on the height One look of — light, One

*poco cresc.*

*rit. p a tempo*

mur - mur made my joy complete, And all a-mong the hea - ther, O —

*colla voce*

Ma - ry, your sigh was sweet.

*mf*

*mf*

Yes, Cu - pid's fly - ing fea - ther, My Ma - ry of the glance of glee, Has

*pp*

caught our hearts to - ge - ther, As close — as close could be; And

now we're fast In love at last, As - tor - een, tell me I en - treat, When

Hy - men's ro - sy teth - er Shall just make my joy com - plete.

# HUSH SONG.

(LUIMNEACH)

*Larghetto tranquillo.*

*p*

Though the way be long— and wea-ry O - ver mountain, un - der wood,

*p*

*poco cresc.*

*dim.*

Mo-ther will ne - ver mind it, dea - ry, With you ham-mock'd in her hood.

Hush! my ho - ney!

*pp sempre*

See, my son - ny, How from off the Au - tumn trees Sparkling showers of

fai - ry mo - ney Fall and flut - ter in the breeze! —

Hush! the Queen - bee

to — her le - vée, Buzz - a buzz! with hum - ming sport,



From the blos - soms in a be - vy Calls her gold - en

glanc - ing court.

Hark! the cush - ats with - out num - ber In the tree - tops

o'er our track Coo - a coo, to smil - ing slum - ber Coax the boy - o

on my back.

*Piu lento.* *pp* Sho-heen sho ho! lul - la lo - lo! Safe from sight and sound of harm, *rit.*

*pp* Dream till dad - dy lifts his lad - dy Laugh - ing up up - on his arm.

*pp* Dream! *ppp* Dream! *morendo*

# THE KILKENNY CATS.

(Air Better let them alone.)

*Allegro*

The piano introduction is in 6/8 time, key of D major. It begins with a treble clef staff containing a whole rest. The right hand of the piano part starts with a forte (f) dynamic, playing a series of eighth and sixteenth notes. The left hand provides a steady bass line with eighth notes. The introduction concludes with a double bar line.

The first vocal line is in 6/8 time, key of D major. It begins with a treble clef staff and a piano (p) dynamic marking. The melody consists of eighth and sixteenth notes. The piano accompaniment is in the lower staves, with the right hand playing chords and the left hand playing a bass line. The lyrics are: "In the da-cent ould days Be-fore stock-ings or stays Were in- But the shame and the sin Of the Game Laws came in With the".

The second vocal line is in 6/8 time, key of D major. It begins with a treble clef staff and a piano (p) dynamic marking. The melody continues with eighth and sixteenth notes. The piano accompaniment is in the lower staves. The lyrics are: "- vent-ed, or breeches, top - boots and top-hats, You'd search the whole sphere From Cape gun and the gin of the land-lord can-ats And the whole box and dice Of the".

Horn to Cape Clear And ne-ver come near to the likes of our Cats. Och,  
rats and the mice Made off in a trice from our fam-ish-ing Cats. What

tun-der! och, tun-der! You'd wink wid the won-der To see them keep un-der the  
did the bastes do? What would I or you? Is it lie down and mew till we

mice and the rats, And go wild for half shares In the phisants and hares They pull'd  
starved on our mats? Not at all, faix! but fall Small and great, great and small, With one

up the backstairs to pro - vi - sion our Pats. Och! the Cats of Kil-ken-ny, Kil-  
grandca - ter-waul on ache o - ther's cra-vats. Och! the Cats of Kil-ken-ny, Kil -

- ken-ny's wild Cats!  
- ken-ny's wild Cats!

*mf*  
And that mor-tial night long We should hark, right or wrong, To the

faste and the song of them can-ni-bal Cats, Gla-di - ath'-rin a - way Till the

dawn of the day In fif-ty three sharps se-mi - quavers and flats; And  
*p*

*poco piu lento e dolente.*

when we went round With the milkcarts we found Scattered o - ver the ground, like a

*colla voce*

*Lento.*

sprin - kle of sprats, (All the rest, bit and sup, Of them - selves they'd ate up) On - ly

*ff*

just the tip - ends of the tails of the Cats, Of the Cats of Kil - ken - ny, Kil -

*pp* *f*

*Tempo I.*

- ken - ny's quare Cats!

*ff* *sf*

# SWEET ISLE.

(Air. O'Connor's Lament.)

*Lento assai.*

*f espress.*

Sweet Isle, O how our

hearts— up - leap Once more to mark thee mount— the

deep, Un - fold-ing to greet— our gaze Haunt af-ter haunt of—

bless-ed by-gone days. Blue

hill - sides oft in boy - hood climbed, Lanes where we cour - ted, —

roamed and rhymed, Our hurl - ing green, our danc - ing

*CRSC.*

ground, And each dear old — cot - tage rang - ing round.

*p*

3



And now, sweet Isle, we— near— thy

*f*

*mf*

shore; Young hands wave wel - come, old— eyes run

o'er; Till lov - ing arms at long, — long

*crusc.*

*Piu lento.*

last Have fond-ly fold-ed their ex - ile fast!

# THE HERO OF LIMERICK.

(Air. Patrick Sarsfield.)

*Tempo di marcia e maestoso.*

*f sf sf sf*

*mf*

Faugh-a - bal - leach! Mun-ster men, Once more your dog - ged

*mf sf sf*

foe de - fy - ing, *f sf* Though ye count as one to ten, Forth,

*sf sf f*

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*sf* *rit.*  
 forth to rout the Dutch a-gain!

*colla voce* *a tempo* *sf* *sf* *sf* *sf*

*mf*  
 Faugh-a-bal-leach! 'Tis for greed They

*mf*

strike, but we for Faith and Free-dom,

*sf* *sf* *sf* *sf* *f*

*f* *sf* *rit.*  
 For a des-pot's throne they bleed, But we for E-rins

*colla voce*

sa - cred need.

*a tempo*

*sf sf sf sf sf sf*

*f*

Faugh-a - bal - leach! At your side With shot and shell and

*sf sf sf sf*

ri - fle rea - dy, Pale and gaunt and hol-low-eyed, Stand

*sf*

*rit.*

Mo-ther, Daughter, Sis - ter, Bride.

*a tempo*

*rit. sf sf sf sf*

Faugh-a - bal - leach!

*sf* *dim.*

*gva bassa*

hark! they cry, \_\_\_\_\_ We, too, are here to

*CRSC.*

*gva bassa*

share your glo - ry; Or if dark de -

*Più lento.* *rall.* *ff*

- feat be nigh, With you the no - blest death to die!

*rall.* *ff*

## LOVED BRIDE OF O'BYRNE.

(An Arranmore Air.)

*Adagio e mesto.*

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a quarter rest followed by a half note. The middle and bottom staves form a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and features a series of descending eighth-note patterns, some marked with a '7' indicating a triplet. A sforzando (*sf*) dynamic is marked at the end of the first measure of the piano accompaniment.

The second system continues the piano accompaniment from the first system. It features similar descending eighth-note patterns in the grand staff, maintaining the *Adagio e mesto* tempo and mood.

The third system introduces a vocal line on the top staff, marked *portando la voce*. The lyrics are: "Oh! loud keens the wind by". The piano accompaniment continues in the grand staff below, with a sforzando (*sf*) dynamic marking at the beginning of the second measure of this system.

peak and pass From Lug - na - quil - lia to lone Kip -

- pure, Fierce, fierce fall the flakes in

*f*

Glen - macnass, Deep mounts the drift in Glen - ma -

- lure. But shrill as the shrill - est

*f*

blasts that blow, — Och — — — one! The Ga - val Ran - nall

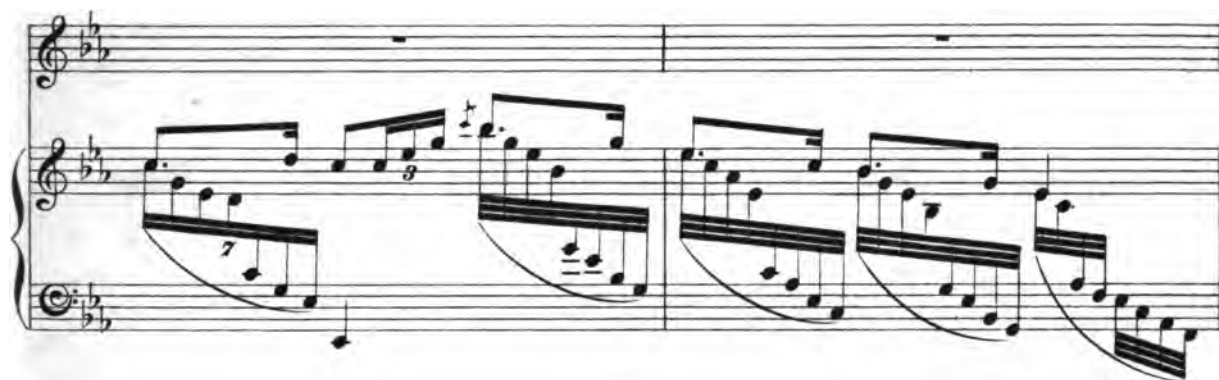
*p poco rit.*  
cry, For whi - ter, cold - - er, still - er —

*p colla voce* *pp*

*a tempo*  
than the snow, loved Bride of our O' — Byrne, you

lie.





Black, black o'er the moun-tains

cloud on cloud Comes glid - ing while we bear be -

-neath White, white on our shoul-ders

in her shroud, Our dear - est to the door of

death. Ah! hark, how wild A - von -

-beg a - bove Wails back to moan - ing A - von -

*p poco rit.*  
-more, "For e - ver now the faith - ful

*p colla voce* *pp*

*a tempo*

lamp of love Is quenched in frown-ing Bal - lin' -

-core."

*f*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

# OUR INNISKILLING BOY.

(Air. The Irish Lad's a jolly Boy.)

*Allegretto vivace e leggiero.*

Piano introduction in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The piece begins with a piano (*p*) dynamic, followed by a crescendo (*CRUSC.*), then a forte (*f*) section, and ends with a decrescendo (*dim.*).

First system of the vocal melody and piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics "My charm - in' In - nis -" are written below the vocal line. The piano accompaniment continues with a steady bass line.

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "- kil - ling boy, O where's the girl so cold or coy, But comes running". The piano accompaniment provides a rhythmic foundation for the vocal line.

Third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics "to your funning, Rip - pling ov - er with the joy. — Plain and pret - ty,". The piano accompaniment ends with a final chord.

dull and wit - ty, Fool - ish, mul-ish, mild or wild, Meek and mournful,

sharp and scornful, He just has them all be-guiled.

Our gal-lant In - nis -

- kil - ling boy! When can - nons thunder and de-destroy, In the warmest

charge he's foremost; Fight-ing's just his life and joy! Through the rat - tle

of the bat - tle Now he heads the hope for - lorn; Now a — stranger

safe from dan - ger On his crup - per seel he's borne.

And

when our still un - conquered corps In shin-ing splendour from the shore

Through tri-um-phal arch-es marches, Play-ing "Pad-dies ev - er - more!"

Queen Vic-to - ri', at his sto - ry, To our Country's pride and joy,

*rall.* Pins Her precious Cross of glo-ry on our In - nis - kil-ling boy! *a tempo*

## FESTIVAL SONG

(PLERACA.)

(Air. Huish the Cat.)

*Allegro vivace.*

1. Bei-meedh a gole!— Fill up the bowl, Let us con-sole Dull

*f* *p* *f*

care with a glass, boys! Shall it be wine,— Fragrant and fine, Fresh

*p*

smuggled from Spain be - neath a mat-trass, boys! No!



all of those plea-sant Casks out of Ca - diz, Leave as a pre - sent,

*mp*

Lads, for the la - dies! But for ourselves, sure, What should we say But

*f*

CHORUS.

whiskey for ev - er Till dawning of day!— Beimeedh a gole!—

*ff*

2. Beimeedh a gole!—  
3. Beimeedh a gole!—

Wasn't it droll, He that first stole The fire from Heav'n's grate boys! Look now, was left—  
Each with his poll Quite in control For all it's con-tain-ing; Smil-ing we sit—

Chained to a cleft A cen-tu-ry through for an ai- gle to ate, boys! S!  
Warm-ing our wit With nectar the Gods be - grudge us the draining. Now

Pat tho', when steal - ing fire from that quar - ter Kept it con-ceal - ing  
ere we go snooz - ing un - der the clothes, Don't be re - fus - ing one

snug un - der wa - ter; Till he'd conveyed it safe to the ground. Then  
health I pro - pose:— Here's to the dar - ling, pale as the dew, That

look'd, and be - gor - ra, 'Twas whis - key he found!—  
pounds pur - ple Bac - chus And all of his crew!—

## CHORUS.

Beimeedh a go!e!—  
Beimeedh a go!e!—

Beimeedh a go!e!—  
Beimeedh a go!e!—

## JOHNNY COX.

*Allegro con brio.*

*f* 1. As

in the good ship An-na-bel We coast-ed off Cor-fu, A

*mf*

sudden storm up - on us\_ fell And tore our tim-bers true\_ And

rent our sails in\_ two. *f* 2. Our 3. Now

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top-mast tum-bled by the board, Our miz-en mast as well; Through  
cut a-way!" Our Cap-tain cries, "And like a cork she floats;" But

*mf* *f*

flapping can-vas, scourg-ing cord, A - bove like our death - bell — We  
axe in hand, with scowl-ing eyes, Set teeth and curs - ing throats, The

heard the thun-der knell . When  
Las-cars loose the boats.

*p*

John-ny Cox, who lay be-low, From off his fev-er\_ bed Comes stagg'ring up, a

*p* *pp*

ghastly\_ show, As\_ if from out the dead, And drives them back in\_

*mf*

dread. "What quit your posts, ye\_

*f*

cow-ards all, Here's bal-last then for\_ you!" With that he heaves a

*f*

can - non ball Full crashthe cut - ter through, And saves the ship and

*sf*

crew. *Più lento.* But he, our he-ro, *Più lento.*

*dim. e rall.* *p*

ere the rocks We round-ed, drooped and died; And we should low-er you, *espress.*

John-ny Cox La-ment-ing o'er the side\_ In-to the moan-ing *Adagio.*

*Adagio.*

tide. *p*

## THE IRISH REEL.

*Allegro assai.*

The first system of musical notation for 'The Irish Reel'. It consists of a treble staff and a grand staff (treble and bass). The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegro assai'. The first staff has a whole rest. The grand staff begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a steady eighth-note accompaniment.

The second system of musical notation. The treble staff continues the melody with a mezzo-forte (*mf*) dynamic. The lyrics 'While ould Phe-lim o'er his fid - dle' are written below the staff. The grand staff continues the accompaniment, with a piano (*p*) dynamic marking in the bass staff.

The third system of musical notation. The treble staff continues the melody. The lyrics 'flour-ish-es his fam-ous bow, Lad and lass a - long the mid - dle' are written below the staff. The grand staff continues the accompaniment.

The fourth system of musical notation. The treble staff continues the melody with a forte (*f*) dynamic. The lyrics 'All sa-lute and rank in row. "Are yez full ar-rang-ed and ready?"' are written below the staff. The grand staff continues the accompaniment, with mezzo-forte (*mf*) and piano (*p*) dynamic markings.



"Rea - dy, Phe - lim, heart and heel!" "Off then, all!" and smart and stea - dy

Twen - ty cou - ple step the reel.

*pp* Whis - per, Phe - lim, from the fai - ries Un - der - neath the mid - night moon

Lead - ing up their light va - ga - ries Have you stole that

love - ly tune? Since each dan - cer's foot it fol - lows Up and down the

ma - gic chime, For the world like slen - der swal - lows Rac - ing in the

mea - dow rime.

*f*

At the dou-ble, at the tre-ble, How the ladsthey

*stacc.*

*p*

leap and slide, Whilst the wo-men wid their skimmin' Teach the ve - ry

*p*

swans to glide. Glancin' shy-ly, blush-in' coy - ly, Arm to waist, a -

*cresc.*

- round we wheel, Boys, be-tween us all and Ve - nus, What could best our

I-rish Reel? At the dou-ble, at the tre-ble, We go dancing,

heart and heel. Boys, be - tween us all and Ve - nus,

*rall.*  
what could best our I - rish Reel? \_\_\_\_\_

*colla voce* *ff*

# MOLLEEN OGE.

(Air. I'm a young little girl.)

*Andante con moto.*

*mf*

Molleen  
Molleen

oge, my Mol - leen oge, Go put on your nat - est  
dear, I'd not pre - sume To en - croach in - to your

*pp*

brogue,— And slip in - to your smartest gown, You ro - sy lit - tle  
room,— But I'd for-got a fair - ing I'd brought you from Ma-

*pp*

*mf* *cresc.*

rogue; For a message kind I bear To your - self from ould A -  
- croom; So o - pen! and I swear Not one peep up - on you;

dair, That Pat the pi - per's come a - round And  
there! 'Tis a sil - ver net to ga - ther At the

*p*

there'll be dan-cing there.  
glass your gol - den hair.

*cresc.* *accel.*

*Poco più mosso.* *f*

Molleen pet, my Mol - leen pet, Faix I'm

*p*

fair-ly in a fret At the time you're ti - ti - va - tin', Molleen,

*mf*

aren't you rea-dy yet? Now net and gown and brogue, Are you

sure you're quite the vogue? But, be - dad, you look so love - ly, I'll for -

*rall.* *p* *rall.*

*rall.* *p* *colla parte*

-give you, Molleen oge!

*a tempo*

*a tempo*

## LAST NIGHT I DREAMT OF MY OWN TRUE LOVE.

*Andante.*

The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked *Andante.* and *pp*. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The voice enters with the lyrics: "Last night I dreamt of my own true love. Me-thought, me-  
-thought beneath the stars There fluttered, fluttered at my casement". The piano accompaniment continues with a gentle, rhythmic pattern. The score is divided into three systems. The first system shows the piano introduction. The second system shows the voice entering with the first line of lyrics. The third system shows the voice continuing with the second line of lyrics. The piano part provides a continuous accompaniment throughout.

*pp*

Last night I dreamt of my own true love. Me-thought, me-

*pp*

*CRSC.*

-thought beneath the stars There fluttered, fluttered at my casement



bars A wildly wail - ing tur-tle dove. I caught him

*f*

*crsc.*

*Poco più lento.*

in and lo! I found A let-ter to his bo - - som

*mf* *colla voce P*

*a tempo*

bound.

*pp*

*pp*

But when the rib - bon I un -

*pp*

*cresc.*

-twined That wreathed his wing— of restless snow, By his dark

wel - ling life-blood's flow A - las! 'twas all in - car - na -

*Poco più lento.*

-dined, Deep crimson as the let - - ter's seal From out a

*cresc.* *mf* *colla voce P*

*a tempo* *mp*

wound no art— could heal. I made my

*pp*

sob - bing bird a nest With-in my soft - - ly shelt'-ring

arms, His panting pain, - his wild a-larms I lulled at

*cresc.*

*mf*

last - - to languid rest; When with my own true - - love's

*cresc. rall.*

*cresc. rall.*

*Più lento.*

eyes He wakes and looks me through and dies.

*dim.*

*pp*

*dim.*

*pp*

## BRIGHT LOVE OF MY HEART.

*Lento assai.*

*mf* *Bright*

*mf* *p*

love— of my heart,— Whose beau - ty's shin - ing dart Has me

*CRESC.*

pierced beyond the power of Erin's heal-ing art, 'Tis my sure be-lief, Had

you but known my grief, Long a - go with lov-ing suc-cour you'd have

The musical score is written for voice and piano. It begins with a tempo marking 'Lento assai.' and a dynamic marking 'mf'. The piano part features a series of arpeggiated chords in the right hand and a more active bass line in the left hand. The vocal line enters with the lyrics 'love— of my heart,— Whose beau - ty's shin - ing dart Has me'. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The vocal line continues with 'pierced beyond the power of Erin's heal-ing art, 'Tis my sure be-lief, Had'. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand. The vocal line concludes with 'you but known my grief, Long a - go with lov-ing suc-cour you'd have'. The piano part concludes with a final chord in the right hand and a sustained bass line in the left hand.

stole to my re - lief.

*mf*  
The whole night I weep, — My bread in tears I steep, And —

*CRSC.*  
si - lent and slow as a sha - dow I creep. If — I may not find My

Ma - ry true and kind, To all else around me I shall soon be deaf and blind.

One sweet kiss from your mouth Would

*cresc.*

quench my burning drouth And lift me back to life— I speak the sa-cred truth. Ah!

*cresc.* *p*

shake not your head Lest I wish—myself dead, But, my bright jewel, smile me back to

*f*

*rall.*

love and joy in - stead.

*colla voce* *f*

# MY COLLEEN RUE.

(Air. Red Regan and the Nun.)

John Keegan Casey. †)

*Andante tranquillo.*

*mf* My No

*mp* *p*

fai - ry girl, my dar - ling girl, If I were near thee now, The  
more by In - ny's bank I sit, Or rove the meadows brown, But

*cresc.* sun-light of your eyes would chase The sor - row from my brow; Your  
count the wea - ry hours a - way Pent in this dis - mal town; I

*cresc.*

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*più cresc.*

lips would whis - per o'er and o'er. The words so fond, so  
can - not breathe the pas - ture air. My fa - ther's home - stead

fond and true, They whispered long and long a - go, My gen - tle Col-leen  
fond - ly view, Or see an - oth - er face like thine, My gen - tle Col-leen

Rue. Rue. Oh,

sweetheart! I can see thee stand Be - side the orchard stile, The



dawn up-on thy re - gal brow, Up - on thy mouth a smile; The

ap-ple-bloom a - bove thy head, Thy cheeks its glow-ing, glow-ing hue, The

sun-flash in thy ra - diant eyes, My gen - tle Col - leen Rue.

*sf* *dim.*

*p espress.*  
But

*p* *pp*

drea - ri - ly and wea - ri - ly The snow is drift-ing by, And

drea - ri - ly and wea - ri - ly It bears my lone-ly sigh, Far

*rall. al fine*

*pp*

from this lone-ly Con-naught town To In - ny's sparkling wave of blue, To the

*sempre rall. pp*

homestead in the fai - ry glen, And gen - tle Col - leen Rue.

## CHIEFTAIN OF TYRCONNELL.

(Air. A woman's lament.)

*Non troppo lento e pesante.*

The piano introduction consists of three measures. The right hand features a melodic line with eighth and sixteenth notes, including triplets and sixteenth-note runs. The left hand provides a rhythmic accompaniment with eighth notes and chords. The dynamic marking *f martellato* is present in the first measure.

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Sore mi - se-ry to E - rin, that you spread Your". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f* and *sf* (sforzando).

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "sails for far - off Es - pan, — Hugh the Red! But sor-est — doom that". The piano accompaniment continues with chords and moving lines, marked with a *p* (piano) dynamic.

on a fo-reign strand Quenched your keen eye and from your faltering

*p rall. un poco -*  
hand Has struck down the faith-ful brand.

*colla parte* *f* *martellato*

Who

now for us shall sweep the cat-tle spoil In bel-lowing tu-mult

o'er the foa - my Foyle? And till the steers are -

driv'n dispers'd to sward, Hurl back, like thee, the A - ven - ger from the

*rall. un poco -*  
ford, Hugh O' Don-nell of the Sword?

*colla parte*

*Più mosso.*  
Who now up - on the

plun - derers from the Pale Shall wreck the fie - - ry

*Più presto.*

ven - geance of the Gael? With sud - den on - slaught

strike the Sax - on crew And smite them as you

*rall.* *sf* *Tempo I.*

smote them, through and through, Chieftain of Tyr - Con - nell, who?

*colla voce* *p*

*p* Last who like thee, with

com-forts ma-ni-fold Shall keep and cher-ish sick and poor and

*espress.* old? For ah! thy o-pen ev-er flow-ing store Of

*rall.* food and drink and cloth-ing maet ga-lore Fails them now for ev-er-more.  
*dim.*













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